

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

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been made for the inclusion
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A review of two notable books
dealing severally with a great Editor
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A review of books dealing with
Classical Tradition.

An article on School Homilies and
College Sermons.

A review of books relating to eminent
Englishmen and Frenchmen of the
Napoleonic Era.

We shall redeem our promise to deal
with the question of the introduction of
Sexual matters in Fiction.

Also, among subjects more nearly
connected with the War, an article on
the Church and the War reflected in
books recently published.

A review of a number of Russian
Books on the War.

An article on Industry and the War,
also reviewing books recently published.

A review of books dealing with our
Army—Old and New.

An article on the Turkish Army—
Old and New.

Reviews of several books on the
Balkans, and other notices of War
Books.

These are additional to such
items as our readers are
accustomed to—the 'List
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*The price of the Monthly Part will be
One Shilling, and it is expected to be
published in the middle of January.*

SATURDAY, DECEMBER 25, 1915.

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LITERATURE

The Social History of Smoking. By G. L. Apperson. (Martin Secker, 6s.)

Who smoked the first pipe in England, and when? The Sebright MS. has this remark concerning William Middleton:—

"It is said that he, with Captain Thomas Price of Plásyollin and one Captain Koet, were the first who smoked, or (as they called it) drank tobacco publicly in London; and that the Londoners flocked from all parts to see them."

Mr. Apperson adds that no date is named and no further particulars are available. He also queries the suggestion that Ralph Lane was the pioneer in 1586. Europe knew the tobacco plant as early as 1560, imported from Mexico to Spain, and sent to France by Jean Nicot as a notable medicine. It was under cultivation in England by 1570, and Stow argues that Sir John Hawkins had introduced its use five years before this. At any rate, William Harrison, writing in 1588, affirms, of 1573, that

"the taking in of the smoke of the Indian herbe called Tobacco, by an instrument formed like a little ladell, whereby it passeth from the mouth into the head and stomach, is gretlie taken up and used in England."

After all, the popular glorification of Raleigh as the first English smoker will probably endure as long and as strongly as any or all of these discussions, and it has never been better expressed than in the words of the schoolboy (or was it the professional "howler"-maker?) who tells us that

"Sir Walter Raleigh introduced tobacco into England, and when smoking it in this country said to his servant: 'Master Ridley, we are to-day lighting a candle in England which by God's blessing will never be put out.'"

The world knows the other story—that it was promptly put out with a bucket of water; some versions say ale, and in 'Tarlton's Jest' wine is the agent. Be that as it may, total extinction was impossible: England had adopted smoking for pleasure, and she cherished that pleasure steadfastly.

So prevalent, indeed, was smoking that men even went, in Stuart times, to the apothecary for a pipe—as they might to-day for a "pick-me-up." Mr. Apperson deserves thanks, in this connexion, for an admirable quotation from Bishop Earle's 'Characters.'

History foreshadows as well as repeats itself. Special utensils were invented then, as now—the seventeenth century was perhaps the Augustan age of smoke—for the smoker; and Miss Jekyll's description of a pair of ember-tongs will excite many a collector, especially as her standard of judgment fully justifies her opinion of its beauty and utility.

Again, then as now, admixtures and substitutes were known. Coltsfoot leaves, horehound, and yarrow were appreciated by those who could not afford the herb pure and undiluted. To-day—setting aside brown paper, blotting paper, tea, and other substances favoured by those whose age only permits smoking by stealth and of tempered strength—we hear of dried flowers made up into the form of cigarettes at the Knightsbridge Women's Work Exhibition.

A third instance of such foreshadowed history was the practice of smoking in theatres, insisted upon by the gallants under strong protest from players and audience. Mr. Apperson's quotation from a versifier of 1599 merits reproduction:—

It chaunc'd me, gazing at the Theater,
To spie a Lock-Tabacco Chevalier
Clowding the loathing Ayr with foggie fume
Of Dock Tabacco, friendly foe to rhume.

The gentleman of the Magpie and Stump to whom smoke was board and lodging, and might well, in Mr. Pickwick's opinion, have been washing also, is anticipated by Ben Jonson's Bobadil, who swore that he himself and a dozen other gentlemen had for the space of one-and-twenty weeks known no other nutriment than the fume of tobacco.

Mr. Apperson gives instances of smoking by women and children: Ralph Thoresby—no smoker, thinks Mr. Apperson—was shocked to see his brother's

"sickly child of three years old fill its pipe of tobacco and smoke it as *audaciously* as a man of three-score; after that a second and a third pipe without the least concern, as it is said to have done above a year ago."

He gives also the entry by the Rev. Giles Moore, in 1665, in his account book, of "Tobacco for my wyfe, 3d."

The present reviewer can, however, cap this from the 'Household Book of the Countess of Mar,' where is the entry: "Payit for tobako to my Laidies use 1 shilling": true, a shilling Scots in 1640 was worth far less than an English shilling, but it went much further for tobacco. Mr. Apperson quotes a Glasgow account of 17. Scots for 4 lb. of tobacco; and as this

represented twenty pence, tobacco north of the Tweed must have been cheap and plentiful: the Countess of Mar's servitor was able to buy two half-pounds of tobacco and eighteen pipes for a "leikwake" for 21s., as well as ale at 10s. 8d. Scots per gallon; this would work out at about a penny farthing the pint.

Smoking died down in the eighteenth century, reaching its lowest point in the Early Victorian days, when it was in complete disrepute, relegated to the stables and outhouses, and generally classed as utterly vulgar; the candle became a mere rushlight.

But concession after concession was wrested from public opinion, King Edward being an indefatigable smoker; and no comment is needed for the present age, except that quality has been reduced at the expense of quantity. Of course, even to-day the voice of opposition is heard, though we cannot at the moment recollect the name of the individual who wished for a "smokeless" war. He had his precursors even in the early days in Connecticut, where "a man was permitted," Mr. Apperson tells us, "by the law to smoke once if he went on a journey of ten miles, but not more than once a day, and by no means in another man's house." To those who remember the "good old days" before the war, the analogy of the "*bona fide* traveller" will at once suggest itself.

Mr. Apperson points out clearly that smoking, even in excess, is and always has been natural to thoughtful men, and he thinks there should be no question as to its suitability for women also. We agree, but with the distinction that smoking for a man is an encouragement to meditation, a silent counterpart of conversation—witness the "ground nicht" when Tennyson and Carlyle sat in the kitchen of the house in Cheyne Row opposite one another for hours, smoking in solemn silence. This it cannot so readily be for the female temperament, prone as that is to instinctive rather than deliberate action. Instinct may be better than reason in many cases, but so far as tobacco—especially of the cigar or the pipe—is concerned, we cannot imagine the dethronement of the latter.

Mr. Apperson, extraordinarily complete in all that affects the West, says nothing about smoking in the East. He could have found in Burma ample parallel to his instances of smoking by women and children: the Burmese infant may almost be said to be born with a cheroot in its mouth—an indulgence which, one thinks, would be highly disastrous to Western babies. Furthermore, the expression "drinking tobacco," which seems to surprise him, is the equivalent of the Arabic *eshrah dokkan*—only *dokkan* means smoke, and not the herb.

He quotes stanzas from various poets in praise of tobacco: to these we may add some charming verses by that little-known poet, Henri Charles Read:—

J'aime à fumer la pipe en hiver, près du feu,
Le soir, quand au dehors la tempête résonne;
La pluie et le fracas des vents m'importent peu,
Quand ma pipe est fumante, et quand ma main
tisonne!

J'aime la cigarette au printemps, quand les fleurs
S'entr'ouvrent le matin aux baisers de l'aurore,
Quand chantent les oiseaux, quand la rosée en
pleurs

Tombe sur les bourgeons et les vient faire éclore !

J'aime encore à fumer le cigare en été,
Quand les rayons ardents du soleil étincellent,
Et repandent sur moi, tout plein de volupté,
La joyeuse chaleur qu'en leur sein ils recèlent !

Quand l'automne est venu, tout démoralisé
J'aime indifféremment cigares, cigarettes,
Ou pipes ; car l'automne est l'époque où, blasé,
L'homme a vu s'envoler ses passions secrètes !

With this tribute—more concise and comprehensive, if less flamboyantly picturesque, than the eulogy of Byron—we may dismiss a book of which far more might be said. If only for its enthusiasm, it should be welcomed by all true smokers who appreciate the history of their solace and resource.

THE PSALMS.

THE papers and sermons collected in 'Studies in the Psalms,' a posthumous work by the distinguished Prof. Driver, will be welcomed by many as a very useful addition to the existing popular literature on the subject. There was a side in the activity of Driver of which a considerable number of people do not seem to be sufficiently cognizant. He is generally thought of only as a minute and painstaking investigator of elaborate detail who wrote for students in a style of cautious and somewhat austere sobriety. But the fact is that a very appreciable part of his work had for its object, as Dr. Burney says, "the application of the results of minute" study "to the popular need." A notable example of this kind of effort was his work on 'The Book of the Prophet Jeremiah,' which appeared in 1906 ; and the present publication, though smaller in extent, has at least as great a right to be placed in the same category of writings. The qualities of sobriety and caution are, indeed, fortunately as conspicuous here as in Driver's more technical work, but the greater fluency of thought and phrase which are everywhere noticeable in these pages shows that he understood well—within a certain range, at any rate—how to adapt his method to the mind of his public.

Dr. Burney has grouped the materials selected for the volume under three headings. The article on 'The Prayer Book Version of the Psalter' (reprinted from 'The Prayer Book Dictionary,' which constitutes Part I., really covers more ground than the title may be understood to indicate, for it includes such topics as 'Dates and Authors of Psalms,' 'Personal Situation implied in Many Psalms,' and 'Messianic Psalms.'

Part II., entitled 'The Method of Studying the Psalter' (reprinted from *The Expositor*), contains an Intro-

Studies in the Psalms. By the late S. R. Driver. Edited, with a Preface, by C. F. Burney. (Hodder & Stoughton, 6s.)

The Book of Psalms : the Prayer-Book Version Corrected. The Text prepared by Sir Edward Clarke. (Smith, Elder & Co., 2s. net.)

duction and papers on Messianic Psalms expanded from lectures delivered at a meeting of clergy in Oxford in 1908, and repeated at a Summer School of Theology held at the same University in 1909. No well-informed reader will, at this time of day, expect to find anything fresh in the lectures ; but the younger generation of learners should nevertheless be glad to have Driver's clear exposition placed before them.

Part III. embraces five hitherto unpublished sermons on different Psalms, including the imprecatory Psalm CIX., and Psalm LXXIII., which is suggestive of "ideas of a future life." Here, again, positions which are now thoroughly understood, and almost universally accepted, will be found lucidly described in the masterly way to be expected from one who was himself one of the foremost delineators and defenders of those positions. That the appeal in these sermons should be addressed almost throughout, not to the emotions, but to the understanding, was the outcome of the author's temperament and professorial office.

The Prayer-Book version of the Psalms, which Sir Edward Clarke has set himself to correct, is at once the most beautiful and most faulty rendering of any book of the Bible in frequent public use. Its translator, Miles Coverdale, was an eminent master of vigorous and melodious English in his day, and further, he succeeded admirably in the tone of earnest devotion which from the beginning to the end pervades the great hymn-book of the ancient Hebrew Church. It was, in fact, due to the smooth and musical character of this version, together with its strong devotional appeal, that when in 1662 it was directed that the older lectionary should be replaced by the Authorized Version of 1611, no change was made in the case of the Prayer-Book Psalter.

The drawback is—to use a phrase of Driver's in the book just passed under review—that it "often, unhappily, sadly misses the sense." The understanding of the Hebrew text was in those early Reformation times far from complete, and the need of a thorough critical comparison of the original with the early versions was not realized. It is also probable that the exigencies of rhythm and style, though constituting an excellent standard in their way, occasionally led to a conscious or unconscious deviation from the true sense of a passage ; and, if to these considerations be added the fact that the text of the Prayer-Book Psalter in use at the present time includes a number of small variations introduced by printers, or, at the best, suggested "by a comparison with some other version," it is clear that a revision of it must sooner or later take place. Convocation declared such treatment to be imperative in its session of 1909, and it is to be hoped that some practical step in the right direction may be taken as soon as circumstances permit.

Does the version now published by Sir Edward Clarke offer much material assist-

ance towards the attainment of the important end in view ? He has no doubt succeeded in improving the sense of a large number of verses without impairing their balance of diction, but he has, on the other hand, failed to produce a correct rendering in many other cases. He relies on the help provided by the Revised Version, but the task of correcting the Prayer-Book translation of the Psalter is far from being as simple as he seems to think. The chief desideratum is, of course, an expert knowledge of Hebrew, for without such knowledge even the most devoted worker is necessarily often groping in the dark when a choice is to be made between the text and the margin of the Revised Version. Nor can one shut one's eyes to the fact that a careful study of the best ancient versions leads not unfrequently to the discernment of better readings than the Hebrew *textus receptus* has preserved. It is clear, therefore, that only a thoroughly trained Hebraist armed with a full critical knowledge of the early versions can hope to accomplish a fresh revision of the English Psalter with a sufficient degree of success ; and it is from another point of view equally clear that, to command public acceptance, such a revision must be undertaken by a committee of approved scholars, and not by one reviser.

We do not propose to discuss in detail particular renderings. We will only add that, though Sir Edward may be right in omitting the Latin words prefixed to each Psalm in the Prayer-Book version, it is more than questionable whether any devotional purpose can in the present day be served by inserting the traditional statements regarding the authorship of Psalms and the occasion of their composition. Nor can we say that he has in all cases made consistent use of the headings as he found them in the Authorized Version. Why, for instance, does he in one case assign to the Hebrew word "Maschil" the meaning of "a golden song," whilst representing the same word by "Psalm" in other places ?

Anne Hyde, Duchess of York. By J. R. Henslowe. (Werner Laurie, 10s. 6d. net.)

WE feel some surprise that poor Nan Hyde should have been thought worthy of the labour expended upon this book. Here, however, it is, to be, we hope, the last of the long series of memoirs of the women of the Restoration which have become popular of recent years. For most of these, indeed, there has been an explanation, if not an excuse. The physical beauty, the vulgar furies, and the supremacy in vice of Lady Castlemaine ; the refinement and the power of Louise de Kéroualle, virtual Queen of England for many years ; the pitiful tragedy of Catherine of Braganza ; the buoyant humour and *abandon* of Nelly Gwyn : in all of these there was the element of the picturesque. But Anne Hyde was not in the least picturesque. As wife of the

probable, and mother of the possible, heir to the throne, she had position; but she was neither important nor significant. She appears to have had some physical comeliness as a girl, and we are told that she had "wit." But, if the portrait at the beginning of the book may be trusted, she was singularly unattractive in later years; and, as for "wit," all students of the time know how easily such a reputation was acquired. No examples of it remain in her case, and we suspect that it was of the kind of which Pope writes:—

But let a lord once own the happy lines,
How the wit brightens, how the style refines!

Nor was she pleasing in other ways. She indulged her appetite grossly, and grew extremely stout. She was a gambler, and at the same time a hard bargainer. Once assured of her position, she bore herself ungraciously; while in the few intervals between the births of her numerous children she indulged in clumsy and unbecoming flirtations. There was but one crisis in her life, and that was over when the blackguard Berkeley was compelled to withdraw his infamous charge; and the only other matter of the slightest interest was the so-called contract of marriage with James at the Hague. What a contract of marriage was; whether there were such a thing under Dutch law; whether, if there were, it legalized cohabitation; who solemnized it, who witnessed it, who—in a position to know—asserted it, except James and Anne themselves: on all these points, regarding which we confess our own ignorance, Mr. Henslowe produces no evidence, and he altogether ignores the probability of the connexion between the lovers having been of a much more simple and usual nature.

Mr. Henslowe writes gravely, and as sympathetically as his subject will allow. We do not think that he has told us anything not previously known which is of importance, and that, we take it, judging from the references in the foot-notes, is because there is nothing to be found out. For all useful purposes a simple reference to the 'Dictionary of National Biography' would have been perfectly satisfactory; but long accounts of Clarendon and James and Worcester House, and reference to many matters which are but slightly relevant, have resulted in quite a large book.

The portraiture is of the usual kind, but we are obliged to take the likenesses on trust, as the names of the artists are not given. The workmanship of the reproductions is of fair quality on the whole, but there is one important exception to be made. Mr. Henslowe probably intended to provide the reader with a *bonne bouche* in a reproduction of the exquisite group by Mignard—at Windsor—of Henrietta of Orleans and her children, a most beautiful domestic picture. Unfortunately, the style in which it is here presented has robbed it—as far as it can be robbed—of its distinction. If Mr. Henslowe will compare this reproduction with that in Messrs. Goupil's 'Charles II.' he will, we are sure, agree with us.

THAT GREAT CITY, BABYLON.

A History of Babylon. By Leonard W. King. (Chatto & Windus, 18s. net.)

UNDER this title Dr. King continues the story of Babylonia and Assyria, which was so well begun in the 'History of Sumer and Akkad' he published five years ago, and is to be completed in due course by the third volume, now in preparation, to be named the 'History of Assyria.' Although the period covered by the present work extends over seventeen centuries, the narrative is almost continuous, the only serious gaps in it occurring "from about the middle of the seventeenth to the close of the fifteenth century B.C.," and again for some fifty years between 1000 and 950 B.C. The fact speaks volumes for the thoroughness and completeness of the study of cuneiform texts which Dr. King has done much to advance, and we are glad to see that his labours in this respect have been recognized by his appointment to the newly founded Chair of Assyriology in the University of London.

Dr. King begins his tale logically enough with a description of the "mighty city" itself, which he draws from the plans of the German excavators Koldewey, Andrae, and others which were published, he tells us, for the first time in 1911, "after twelve years of uninterrupted digging." The information thus supplied, which, like much German archaeological work, is very difficult for anyone previously unacquainted with the subject to understand and follow, he supplements by his own observations made on the spot only a few years ago. In the result he is able to pronounce that the description of Babylon given by Herodotus is in the main correct, the one marked inaccuracy being his estimate of the total length of the city wall, which is, *teste* Dr. King, nearly four times too large. Yet the Father of History does not seem to have exaggerated when he described the width of the wall as capable of accommodating two four-horse chariots abreast, and equipped at intervals with towers between which such chariots could turn. Dr. King quotes from Koldewey the opinion that this construction must have been of the greatest use for hurrying reinforcements to any part of the garrison when attacked; but both these scholars confess their failure to identify satisfactorily the site of the famous Hanging Gardens, which, Dr. King suggests, may yet be found in the excavation of the Central Citadel. The ancient reconstruction of the Tower of Babel, magniloquently called by the Babylonians "The House of the Foundation Stone of Heaven and Earth," as a step-tower gradually diminishing in size towards the top, and with the staircases outside, he considers to be also well founded. The general design of the city he attributes to its Semite conquerors, and he notes that the bridge over the Euphrates which connected the two parts of the city, and formed "the earliest permanent bridge of which we have any record in antiquity," was built

with boat-shaped piers—as he thinks, in imitation of an earlier bridge of actual boats. Doubtless there was in this the idea (magical in its origin) of copying the external form of the structure which had already withstood those floods which were the constant dread of the builders of that age, in the belief that this would ensure supernatural stability in the copy.

Such was the city forming the capital of Hammurabi, the "Amraphel" of Genesis, and the most famous king of the First Babylonian Dynasty, founded by Sumu-abum somewhere about the year 2225 B.C. Dr. King is of opinion that this dynasty sealed the final triumph over the Sumerian of the Semites, a race of metal-using nomads who arrived in the land between the rivers in successive waves as their native country of Arabia became gradually dried up. But it was the Sumerians, and not the Semites, who were responsible for the progress of the land towards civilization as we understand it; who invented the system of irrigation, thanks to the disuse of which the country has now in great part relapsed into swamp and desert; who made it the most fertile spot in the ancient world; and who occupied the site, not only of Babylon, but also of her rival Asshur, before the Semites began to exercise their desolating influence. Yet the rule of the Semites was by no means undisputed, and during nearly the whole of their ascendancy they had to contend with invasions from Elam, the country to the north-east of Mesopotamia, from the mountains of which the Sumerians may originally have come. According to Dr. King, the Semites formed in the time of Hammurabi a fighting aristocracy, while the middle class was mainly composed of the ancient Sumerian stock, and the lower of the field and domestic slaves, whose ranks were perpetually recruited from captives taken in war. If this be so, it was probably to the industry and agricultural aptitude of the Sumerians that Babylonia again owed the fertility which made her the wonder of the ancient world.

Even in the age of Hammurabi, however, another power had begun to make itself felt in Western Asia, the discovery of whose monuments is one of the triumphs of modern archaeology. The Hittites of Cappadocia, a people with at any rate Aryan affinities, must have been known at a very early period of Babylon's supremacy, since the "Tidal King of Nations," of Genesis bears, as Prof. Sayce was the first to point out, a Hittite name. The Hittites successfully attacked Babylonia, already weakened by the defection of many of the Sumerian inhabitants, who had drawn together in Southern Babylonia and had set up there the independent kingdom of the "Sea Country." This was in the closing years of Hammurabi's dynasty, and the invaders carried off with them the images of the famous Marduk of Babylon and his wife Zarpanit. But the overthrow of the Semites was really brought about by the subsequent invasion of the Kassites, who, Dr. King asserts, were probably Aryans, and whose success

seems to have been due to their introduction of the horse, formerly known to the Babylonians only as "the ass of the mountains." They in turn were overthrown by Babylon's old enemy Elam after they had given a dynasty to Babylon which endured, if Dr. King be correct, for nearly 600 years. Then the Babylonian empire, restored by the victories of Nebuchadnezzar I., began the long struggle with Assyria—a nation which, according to Dr. King, was by no means so purely Semitic as it was formerly assumed to be, but owed much of its force to its admixture with Aryan and perhaps Mongoloid blood. The long contest between the Assyrian and Babylonian empires, culminating in the almost unchecked supremacy of the former, until it was wiped out by the Medes, whom Dr. King would make the suzerain of the "Chaldean" kingdom of the later Nebuchadnezzar, is now fairly common knowledge.

This is the story which Dr. King tells in the present volume with as much authority as clearness and point. One is glad to see that he generously praises the earlier work of the American, Dr. Rogers, which has hitherto formed the standard book on the subject in English. It is, perhaps, due to the great increase in the materials for cuneiform study of late years that his undertaking already has twice the bulk of Dr. Rogers's two modest volumes, and it surpasses them in being fairly full of well-chosen illustrations. Sir Gaston Maspero's able and brilliant work on the Ancient History of the East also comes in for some well-merited praise; but here again Dr. King's work is superior to its predecessor since he is well nigh as complete a master of Assyriology as the eminent French scholar is of Egyptology. Dr. King, like his predecessor Dr. Rogers, will have nothing to do with the absurd "astral theory" of the late Prof. Winckler and Dr. Alfred Jeremias, which he exposes with almost superfluous minuteness, and which is a flagrant example of the German method of putting the cart before the horse. One attaches the more weight to Dr. King's pronouncements on the many disputed points occurring in his history, because they are cautious and conservative (in the Continental sense of the word) to a fault, and this in some degree influences his sedate and scholarly style. Perhaps he is reserving his rhetoric for his third volume, in which the tragic fate of the robber-empire of Assyria, living by plunder and preserving its domination by calculated "frightfulness" until it was finally and thoroughly wiped out by the simultaneous uprising against it of its outraged neighbours, has many lessons for us at the present time.

The volume is also commendably free from eccentricities in spelling or other pedantic and charlatanic attempts to impress the unlearned reader, and will doubtless remain for some time the classic work on its subject. But why does Dr. King imitate the Germans in calling Khuenaten or Amenophis IV. Akhenaten?

Cathay and the Way Thither: being a Collection of Medieval Notices of China. Translated and edited by Colonel Sir Henry Yule. New Edition, revised throughout by Henri Cordier.—Vol. III. *Missionary Friars, Rashiduddin, Pegolotti, Marignolli.* (Hakluyt Society.)

AFTER nearly fifty years Yule's priceless book is being reprinted, and the reviewer's attention is distracted between its extraordinary value and the strange manner in which it is now being edited. No one will doubt Prof. Cordier's competence for his task, or rather for the task which ought to have been assigned to him; but the limitations actually imposed upon him appear to be unfortunate. We expected nothing less than the correction and revision of all the translations and (where they are given) of the original texts, and the rewriting where necessary of the introductions and notes. However deep and sincere may be the homage we pay to Yule, his words have not yet attained so great a degree of sanctity that it is impious to alter them, and no one can know better than Prof. Cordier how much new material has become available to students in Europe since 1866. His friends and colleagues MM. Blochet, Chavannes, Pelliot, Vissière, and others have been hard at work at original sources of information on the very subjects dealt with in this volume; he has had them and the boundless treasures of the Bibliothèque Nationale at his side all the time; yet he does not appear to have been allowed to look at any old MSS., or to make any corrections or additions except such as are contained in a series of desultory notes, often meagre in detail and in references, enclosed in brackets. We take at random an example of Yule's style of annotation with the modern improvement from p. 181, note 2:—

"These at first sight look like names out of 'Gulliver's Travels,' such as Quibus Flestrin and the like. They are several times repeated in the copies of different letters from the Pope that have come down to us, and the forms vary considerably. We have the following:

Futim Joens, Fodim and Fodin Jovens;
Chaticeen Tungii [and Ghaticeen Tungy],
Chyansam and Chyausam Tongi;
Gemboga Evenzi, Chemboga Vensii or Vense [and Venz];
Ioannes Jukoy, Iochoy, or Yathoy [and Yotkoy];
Rubeus Pinzanus or Puizanus.

"The last name occurs in two of the Pope's letters, but not in that of the Alans as we have it.

"I cannot venture to say what these names are meant to represent, but the following suggestions may at least show the sort of explanations that are practicable.... (D'Ohsson, ii. 636; *Journ. Asiat.*, ser. ii, tom. vi, pp. 352-3; *supra*, p. 119.)....

"[This note of Yule might perhaps have been suppressed; for the names somewhat altered, of Futim, and others, however strange they look, are genuine; the first three: Fodim=Fou ting, Chiansam=Hiang chan, Gemboga=Tchö-yen-p'ou-houa (Jayabogha), have been found by Pelliot in the 'Yuen Shi,' and no doubt the others will be discovered in the same work.]"

In the course of this note Yule gives detailed references to his authorities five times over; Prof. Cordier can give us nothing more definite than 'Yuen Shi.' The 'Yüan Shih,' or history of the Yüan dynasty, is a large and wandering work in fifty volumes, and M. Pelliot is the last man in the world to wish to shroud his brilliant and interesting discoveries in mystery, or to make it hard for others to verify his accuracy, so why might we not have been told that we should find Futim (Fu-ting) in chap. 132 of the 'Yüan Shih,' Chyansam (Hsiang-shan) in chap. 135, and Gemboga (Cho-yen-pu-hua) in chap. 123?

The volume which has just been issued contains Parts II.-V. of the whole work; that is to say, II. "Letters and Reports of Missionary Friars from Cathay and India," the Letters of John of Monte Corvino and Andrew of Perugia from Cathay, of John and Jordanus from India, of Pascal from Turkestan, and the Book of the Estate of the Great Khan written by the Archbishop of Soltania c. 1330; III. "Cathay under the Mongols, extracted from Rashiduddin's History"; IV. "Pegolotti's notices of the land route to Cathay"; and V. "John de' Marignolli's Recollections of Eastern Travel." The mere recitation of the titles of these parts is enough to show their interest to students of the Middle Ages, and to those who do not know the book it should be explained that each part consists of translations from texts of the thirteenth and fourteenth centuries with considerable foot-notes and a preface. Some of the letters in Part II. and the whole of Part III. have lately received or are receiving special attention from other writers of whose work little use seems here to have been made. It is fair to add that this volume, issued in October, 1915, is dated 1914, and was probably in print before the article on the Minor Friars appeared in July, 1914, and M. Blochet's edition of Rashid ed-Din was not, perhaps, far enough advanced to be of use in revising the extracts made by Yule. Yet what but the limitations imposed on him can have prevented Prof. Cordier from doing the work for himself, as far at least as the Minor Friars are concerned?

Several of the letters, especially the three from Cathay, were taken by Yule from the 'Annales Minorum' of Wadding, who in his turn had copied them from an old manuscript Chronicle which was then, it is supposed, at Rome. This Chronicle or a fourteenth-century copy of it—the only one known to exist—is now in the Bibliothèque Nationale, where, needless to say, it is perfectly accessible to students. Now the reading of the MS., as printed by the Asiatic Society last year, differs more than once from that of Wadding's printed text; and it seems to be worth while to take a few cases where Yule thought a note necessary, and see how they are affected by the more modern work.

On p. 48 we come on "the land of the Goths" with a note on the Goths of Gazaria. The MS. reads "per

terram Cothay"—Cothay being probably a slip for Toctai, Marco Polo's Toctai, the Chinese T'o-t'o, who was Khan of Kipchak, and had his capital at Sarai, A.D. 1291-1312.

At p. 51, in discussing the dates of John's letters, Yule says that they cannot be old style (1305 for 1306, and 1306 for 1307) because the bull creating John Archbishop mentions the second letter, and the date of the bull is "fixed by other circumstances to the spring of 1307." He says the same on p. 9, note 1, giving the date of the letter appointing William de Villa Nova a Suffragan Bishop as May 1st, 1307, where Prof. Cordier has added the Latin ["Datum Pitavis Kalen. Maji an. III."] without remarking that "an. III." was 1308. Eubel in tom. v. of Sbaralea's 'Bullarium Franciscanum,' p. 38, gives the date of the bull appointing John Archbishop, which he restores from the corresponding letter to Andrew of Perugia, as July 23rd, 1307, "Dat. Pictavis x Kalendas augusti, anno secundo." The *J.R.A.S.* settles the question of old or new style by observing that Quinquagesima in new style 1307 fell in March, and John dates his second letter on Quinquagesima Sunday in the month of February MCCCVI.

On p. 52 we read:—

"I have been thinking that you had some reason to be surprised that during my last residence in so distant a region you had never yet received a letter from me."

This may or may not be "clearly what he means," as Yule remarks in a note, but he says:—

"Cogitavi vos non sine causa mirari quod tot annis in provincia tam longinqua consistens [not consistentes] nunquam meas litteras recepistis."

Ibid., "the Lord Kathan Khan" is again Cothay (Toctai), the same word in the MS. as that transcribed above by Wadding as Gothorum: a reading which at once removes Yule's difficulty about the date.

On p. 57 (and p. 6) it is explained that what Wadding gives as part of another letter ("narrat in alia se scripta Epistola") really forms the end of the second letter of John of Monte Corvino. The MS., while breaking off the direct form of speech at the same point, introduces these concluding sentences with the words "In eadem epistola dicit ipse frater Johannes," so confirming Yule's conjecture, and making it, as it seems to us, uncertain what Wadding's real meaning may have been.

P. 73 mentions "Zayton, which is about three weeks' journey distant from Cambalich," with the note: "This is a very short allowance, and an error in the number may be suspected." The MS. reads: *itinere mensium fere trium*.

On the whole, the book is very well printed, but some slips seem to lurk in "See *supra*, p. 214," on p. 119, and in "[See p. 265]" on p. 120. Enough has been said to show that the Hakluyt Society would have been well advised in arranging for a different treatment of a book which for interest, charm, and learning ranks among Yule's best work.

Goldoni: a Biography. By H. C. Chatfield-Taylor. (Chatto & Windus, 16s. net.)

To the ordinary educated Englishman or American Goldoni is barely a name. Even at the hands of professed students of literature he receives scanty honour. Mr. W. D. Howells, indeed, appreciates his true worth, but J. A. Symonds praises him grudgingly, and Vernon Lee herself has proved false to her early love and pronounced him humdrum; while in the histories of Italian literature he receives the summary treatment that is meted out to all writers who were so unfortunate as to be born between Tasso and Leopardi. The average traveller with some knowledge of the language can plead a reasonable excuse for his attitude. Italy to him means the great days of the Renaissance, and possibly, to some extent, the Risorgimento. Should chance throw into his hands a volume of Goldoni's plays, they will give him the same kind of shock that he would experience if he were to turn straight from a Bellini to a Longhi, or from the Doge's Palace and St. Mark's Square to the Museo Carrer, where, amid the fading Longhis, are preserved the furniture and costumes and other relics of the eighteenth century, including the Goldoni room and the famous Grimani puppets that were used for the performance of Goldoni's own plays. For Goldoni is of the decadence, and, though the Settecento has long come into its own, almost more than its own, in Italy, this is far from being the case elsewhere. To appreciate him we must get back to the age in which he lived. A course of his own comedies is an ideal way of doing so, but, as many of the best of them are written in the soft dialect of his native city, it is not altogether easy.

However, Mr. Chatfield-Taylor has at last introduced him to us in a thoroughly worthy manner. This is as it should be, for we gather that Goldoni is better known in America than in England, and performances of translations of his plays have been given not infrequently in different parts of the United States. The war is doubtless responsible for the delay in the appearance of this book in England, as its importance has already been recognized in Italy. Goldoni's Memoirs, written in French in his old age, are, of course, the chief authority for his life; but these have been supplemented and corrected by long and painstaking research, and by an elaborate critical examination of the plays themselves. Mr. Taylor writes an easy style, the lightness of which contrasts favourably with the weight of the paper upon which his bulky volume is unfortunately printed.

In describing eighteenth-century Venice he is clearly following in the footsteps of M. Monnier. But for all his brilliancy the Frenchman, it seems to us, rarely lays down the spectacles of the adventurers such as Casanova or Daponte, and his picture is consequently rather one-sided. Even Victorian London might rival the Paris of the Second Empire to a Count

D'Orsay. It is true that pleasure was the one serious pursuit in Venice at this time, but the gaiety was a little too *voulu* to possess the spontaneity of earlier days. It had become a trade, foreigners being the principal customers. Venice was so far upon the downward road that there is more than a touch of sadness underlying all the superficial frivolity that sought to mask a desire to drown the consciousness of the inevitable end by its very fury. Gay though his comedies are, the life which Goldoni there sets before us as no one else has ever done is very different from that which we find in Casanova.

It is true that Goldoni was an adventurer, an "avventuriere onorato," as he puts it; but adventure was only a means to him, not the one aim of his existence. Like most really able men of creative power, he successfully thwarted all attempts to put him through the regular mill, and the adventures and wanderings of his vagabond life, so imitantly told by himself, till he settled down in Venice, with his excellent cushion of a wife to smooth his way, as the poet of the Medebac troupe when turned forty, were an ideal training for the work he had to do. He was, indeed, a lawyer, and practised for a time with success at Pisa. The story of his taking his degree might come straight from one of his own comedies. But his doom was sealed from the day when he ran away from school with a company of strolling players, if not even earlier; for his father shared and encouraged his love of the theatre almost from his cradle. The obstacles that were put in the way of his entering upon his true vocation were merely lucky accidents devised by a wise Providence to prevent his doing so before he had obtained a sufficient knowledge of life itself.

Before Goldoni Machiavelli's 'Mandragola' was the one really living Italian comedy, and by his day the Commedia dell'Arte, the improvised comedy of masks, known throughout Europe, was already decadent. Goldoni's mission was to wean his countrymen from this and give them in its place a genuine national comedy, firmly based upon the life of the day. He had himself been a successful composer of scenarios for the mask comedy. Hence the historic visit of D'Arbes, the famous pantaloone, to his office at Pisa, which resulted in his becoming a professional playwright. As Mr. Chatfield-Taylor points out, it is to the Commedia dell'Arte that, like Molière, he owes his mastery of stagecraft. These scenarios bear a striking resemblance to the plot of a modern cinema drama, and the first essential was a well-contrived story, full of action, that would stand firmly and move rapidly upon its own legs. The theatrical technique of a bustling comedy like Goldoni's 'The Fan,' which challenges comparison with the work of the cleverest modern dramatic craftsman, could not have been acquired in any other school.

It is not, however, to his deftness in theatrical architectonics that Goldoni owes

his fame. Probably not a few of the contemporary authors of scenarios were his equals in this respect. He lives by the inimitable pictures he has left us of eighteenth-century Venice. Naturally, the work of the author of nearly three hundred theatrical pieces of different kinds, who was bound by contract to provide his manager with eight comedies a year and almost invariably wrote at least as many plays besides, varies considerably in quality. The story of his saving the ungrateful Medebac from ruin by undertaking to produce sixteen new comedies in a single season and keeping his word must be unique in the annals of the theatre. Yet the 'Bottega di Caffè' was among them. No wonder his enemies declared he had a secret bag from which he drew his material, and whispered that he had at last reached the bottom of it when he failed to please.

Goldoni had all the eighteenth-century incapacity for deep and strong feeling. He was no prophet. Placid and equable, in spite of occasional attacks of vapours, he set himself to describe the world as he found it, bourgeois and peasant and noble, but especially bourgeois and peasant, for he was never at his ease among the patricians. No one, not even Molière, as Mr. Chatfield-Taylor points out, has surpassed his picture of the social climber in the 'Femmine Puntigliose.' Old Pantalone dei Bisognosi, the shrewd, narrow, old-fashioned Venetian merchant, was perhaps his favourite character, and appears in more of his plays than any other. But who that has once met them can forget the Venetians of the dialect plays such as the 'Putta Onorata,' the 'Rusteghi,' or the 'Baruffe Chiozzotte'?

Those who foolishly dub him the Molière of Italy not only show a complete misconception of his gifts, but have also seriously injured his reputation. He is never at his best in his attempts at comedy in the French style. Voltaire, who at once recognized his merits, saw that these lay in copying nature. Yet Goldoni ended his days in Paris, and even saw a comedy of his own, written in French, applauded at the Comédie Française. The success of Carlo Gozzi's romantic revival of the *Commedia dell'Arte* drove him to accept the post of playwright to the Italian players in Paris. But even he could not bolster up their waning popularity, so he taught Italian to the French princesses until he was pensioned. In his work there is hardly a trace of the coming upheaval. He could not appreciate Beaumarchais. Yet, after having apparently closed his shutters, drawn his curtains, and settled down to enjoy the century in which he was born, and of which he was so true a representative, he seems to have gone over to the Revolution at last. A pension from the new Government was voted him on the day after his death.

It will not be Mr. Chatfield-Taylor's fault if Goldoni is still unhonoured among us. We have found but few slips in his interesting book. On p. 209 "Frugoli" is clearly a misprint for Fregoli; and unless

they spell these things differently in America, the description of the daily Athenian theatrical programme on p. 83 as "a tragic trilogy and a satire" is strange. For ourselves, we cannot understand any one who has read Masi's account of the trial believing that the Marchese Albergati-Capacelli was guilty of the murder of his wife. The book is included in the excellent select bibliography compiled by Prof. van Steenderen, who is also responsible for the important chronological tables. The illustrations have naturally been chosen from Longhi's paintings, but we think that some of the quaint engravings from Zatta's edition of Goldoni might also have been reproduced.

We may perhaps quote the following description of Goldoni in his old age in 1784 from Mrs. Piozzi's recently published 'Thraliana,' since it does not seem to have found its way into Goldoni bibliographies: "Goldoni dined here one day, and we struck fire vastly well; he is such a looking man as the famous Harris of Salisbury and extremely garrulous; the Italians talk a great deal, but he out-talked 'em all."

Sonnets of Empire before and during the Great War. By Archibald T. Strong. (Macmillan & Co., 3s.)

In this volume, as in his other published verse, Mr. Strong proves himself a literary poet whose appeal will be to the connoisseur rather than the ordinary reader. The greater part of these sonnets were written before the present war, so that the book may claim to have more than a current interest, though its underlying theme stands out more vividly amidst the events of to-day. Mr. Strong still speaks in the traditional manner of the pomp and pageantry of war, and his words, in spite of their remoteness from actuality, have real force and genuine rhetoric; but the war in his mind is war as imagined by the poets, not the war that is known to our soldiers. The idea of Empire is his inspiration. For Mr. Kipling, Empire usurps the place of religion, and much that he has written is memorable and nobly eloquent; but he is capable of a high-sounding rhetoric which has a hollow ring to some men of sincere and serious thought. Patriotism has, however, inspired many of our greatest poets to noble utterances.

We cannot feel that as a thinker Mr. Strong has faced the complex problems of life, but he has always paid great respect to the art of poetry, having chosen to use for the most part forms that require great delicacy and concentration, and further, a living or illuminating thought to give them actual life. In these days, when many of our younger poets have deliberately refused to be trammelled by any conventional or other forms, and have glorified freedom, forgetting the danger that freedom may lead to slovenly work and careless thinking, it is a good thing that any one should serve a vigorous apprenticeship to the technique of his

art. Though, so far, Mr. Strong has perhaps, not got beyond "mere apprentice work," the writer feels, as he did about his first volume of sonnets, that he may well have success in serious verse of a larger flight. This small book again emphatically reminds us that terseness is the best gift for a poet of any fluency.

RUSSIAN FICTION.

Dead Souls. By Nikolai Vasil'evich Gogol. Translated by C. J. Hogarth. "Everyman Series." (Dent & Sons, 1s. net.)

In our review of another translation of 'Dead Souls' in our issue of April 10th, 1915, we regretted that the existing English versions of this great work were made from a corrupt text. Mr. Hogarth's rendering appears to have been made from the original, but his treatment of it has been somewhat cavalier; e.g., on p. 17 we notice that a lady is reported to have kicked her husband "in the ribs." This strenuousness is supplied by the translator, for the words quoted do not appear in the original. A little lower down on the same page we are told that "for more than two weeks" the hero lived in a certain manner, but Gogol is content with "more than one week." Unless Mr. Hogarth has made use of a text unknown to us, it would appear that he has repeated on a smaller scale the Procrustean treatment applied to 'Obolomov.' Four pages of the original are missing from their place at the end of chap. v. and the beginning of part i., chap. vi.; and another unacknowledged "cut" has been made at the beginning of part ii. chap. ii. Gogol is not an easy author to translate—our own edition of his works has a glossary of unusual words and expressions—but he deserves far better treatment than that accorded him by Mr. Hogarth.

The Bet, and Other Stories. By Anton Tchekhov. Translated by S. Kotliarsky and J. M. Murry. "Modern Russian Library." (Maunsell & Co., 3s. 6d. net.)

This volume of short stories has the merit of not overlapping any of the other selections from Chekhov already on the market. It would seem from the quality of these tales that the cream of this author has already been collected. 'The Bet,' and the other stories are hardly typical of the kindly side of Chekhov's work, nor do they exhibit his skill in construction in any marked degree. The lengthy 'Tedious Story' is, perhaps, the most characteristic of his pictures of "interiors."

The translation reflects the style of the original with complete success. We notice very few points calling for adverse comment. Readers may not recognize the reference to Griboyedov's 'Gorye ot Uma,' on p. 41 as 'The Sorrows of Knowledge.' The title of the English translation of this famous play is 'The Misfortune of being Clever.'

OUR LIBRARY TABLE.

Is God Dead? By Newman Flower. (Cassell & Co., 1s. net.)—We cannot say that we find ourselves at one with the author in some of his ideas of God. In his opening chapter he makes one of his characters affirm that the war "is a sign not intended for me alone, but for millions more." If we interpret him rightly, his God ideal approaches more nearly that of the German Emperor—a spirit, indeed, which would use un-Christian means to accomplish a desirable end.

Most Englishmen will agree that the God of Abraham, Isaac, and Jacob is dead, but that the more Christian God is to-day more alive in the hearts of the Allies than He has ever been before. The subsequent chapters, however, bear witness to the author's conviction that some part of the Divine is to be found in all. Those who lean towards the sentimental will enjoy his book, and we confess we read it with more sympathy than our notice, perhaps, suggests.

The Romance of Palombris and Pallogris, by G. P. Baker (Mills & Boon, 6s.), and *Morlac of Gascony*, by Maud Stepney Rawson (Hutchinson & Co., 6s.), are two romances which attempt to recapture the glow of days when heroes on destriers got blood instead of "damages" for slander, and monarchs whiled away their idle moments in the patronage of duels. Of Mr. Baker's clean and pretty work we may say that if Tennyson had made his 'Idylls of the King' out of such material he would not have aroused the ire of Malory's warmest admirers, for there is nothing in the adventures of Palombris to which the chastest muse can object, while there is much which is essentially poetical. Dateless and independent of historical geography, a story may be illimitably wonderful, but Mr. Baker confines his characters by the laws of matter as they were known in the time when Greek Fire was the latest invention of the science of war. The keynote of his fantasy sounds in the saying of Palombris to the effect that "only a great lover" may conquer and rule a kingdom. Palombris, after loving Pallogris, is loveproof against all other women. Absent from her, he consolidates the crumbling kingdom of Barbizen, whose gentle sovereign holds him in sincere affection. From a dramatic point of view the finest things in the story are the conquest and death of a lord called Anguis.

Mrs. Rawson's theme has an historical setting—Winchelsea and Rye in the reign of Edward I. Her hero is a Gascon whose father lost his ears in a disgraceful frolic of Edward before the latter ascended the throne. Hence the reader finds young Morlac under a vow to assassinate the English monarch whom (according to Mrs. Rawson) to know was to worship. Morlac writhes under the "satire of loyalty" to Edward, who knights him after seeing him overthrow a patrician of ungovernable snobbishness. Small blame to Mrs. Rawson that she is driven to invoke a celestial apparition in order to release her hero from the tyranny of revenge, especially as her heroine's happiness depends upon him. As it is, the criminal vow is a sad impediment to the attractive power of the story, though Mrs. Rawson is not without tact and ingenuity. Her characters are concerned in the fighting and plotting which, in her pages, end in Edward's assuming the wardenship of "all Ports." Mrs. Rawson is an able writer whose good gift of humour deserves more scope than she gives it in this uneven, but earnest and occasionally charming tale.

JUVENILE LITERATURE.

CAPT. EDRIC VREDENBURG is to be congratulated on the entertaining medley of stories, verses and pictures brought together under his editorship in the new issue of *Father Tuck's Annual* (Raphael Tuck, 3/6). The contributors, who include Norman Gale, Grace C. Floyd, Mabel Lucie Attwell, Hilda Cowham, and Louis Wain, provide here many pleasant hours for young children.

St. Nicholas should maintain its popularity among children. It is essentially a family magazine. While provision is made for the very little folk, much of the text will stimulate the brains and imaginations of older girls and boys. The only complaint we have to make about the forty-second volume, which is issued in two half-yearly parts (Warne, 12/ net), is that the binding is very heavy for a child.

The scene in *Joyce Harrington's Trust*, by BESSIE MARCHANT (Blackie, 5/), is laid in Argentina. Joyce is an elder sister who is early forced to assume a burden of responsibility. Important papers entrusted to her get lost, and through a promises he has given Joyce is prevented from speaking out to clear herself when she falls under suspicion. At last, after much mystery and annoyance, the matter is satisfactorily explained. Altogether it is an interesting book for girls.

The Skipper of the Eleven, by JOHN BARNETT (Blackie, 2/6), is a story of school life. It deals entirely with games, and that fact, together with the abundant schoolboy dialogue in true schoolboy vernacular, should make it acceptable to boys. The feud between a hot-blooded youngster from Havana and a generally unpopular boy adds to the interest. The headmaster is disappointing. After twenty years he should have a better comprehension of boy nature.

With the exception of one or two tales of wonder and imagination, *Indian Fairy Stories*, by DONALD A. MACKENZIE (Blackie, 3/6 net), belong more correctly to the category of fable or parable. Human wisdom and experience are conveyed to the mind of the youthful hearer through the medium of the animal kingdom, in which the lion represents, as in *Æsop*, the king of beasts; the tiger ferocity; the jackal cunning and treachery; while the crow is the embodiment of common sense and is usually selected as the pointer of the moral. The tales are rich in pithy sayings, and have a few illustrations after the Indian fashion by MAXWELL ARMFIELD.

When Auntie Lil took Charge, by MAY WYNNE (Blackie, 2/), is a pleasant little story that small folks will like. They will envy Pansy and Jack and Willy at the farm with Auntie Lil, and will want to know all about the genius and the beautiful princess and many other people, and how the fairy tales came true.

Betty Grier (Chambers, 3/6), by JOSEPH LAING WAUGH, includes a delightful character study of a Scottish nurse. The hero, who writes in the first person, returns to her charge at the age of 30 to be nursed back to health. Betty's trenchant criticism of her neighbours, her kindly actions, her concern in the spiritual welfare of her husband, to whom she always refers as "Nathan, pur falla" (using the phrase in no temporal sense), and her vast interest in the love of the hero for the young lady with the "couthie, affable mainer" make very pleasant reading. Here may be found the sentiment as well as the sly humour of Scotland in an abundance of expressive words and phrases.

BOOKS PUBLISHED THIS WEEK.

THEOLOGY.

Craigie (J. A.), *Nurse* (Euston J.), and Sinker (John), *SERMONS FOR THE DAY OF INTERCESSION*, 2/ net. Skeffington

Contains 'A Day of Intercession' and 'Prayers for Victory Answered,' by Mr. Nurse; 'Reckoning without God,' by Mr. Craigie; 'What Do You Think?' by Mr. Sinker; and an Appendix of Prayers for special occasions.

Forsyth (Peter Taylor), *THEOLOGY IN CHURCH AND STATE*, 6/ net. Hodder & Stoughton

The writer's conviction is "that the idea of the Church and its supernatural life by a new creation is decaying in several of the Churches that have been most critical about its relation to the State.... And, second, that a true Church is inseparable from a belief in certain doctrines.... and the decay in the Church idea.... is due chiefly to the decay of doctrinal interest and conviction."

Smellie (Alexander), *LIFT UP YOUR HEART*, Four Addresses on Sanctification, 2/ net. Melrose
These are 'That the Cross Sanctifies,' 'That the Spirit Sanctifies,' 'That Faith Sanctifies,' and 'That Prayer Sanctifies.'

POETRY.

Nichols (Robert), *INVOCATION: War Poems and Others*, 1/ net. Elkin Mathews

Includes 'Five Sonnets upon Imminent Departure,' 'Chant Prospective of To-morrow's Burthen,' 'The Loss,' &c.

Reade (Arthur), *POEMS OF LOVE AND WAR*, 2/ net. Allen & Unwin

The book includes 'Christmas Thoughts,' 'The Price of Love,' 'Belgium's Sacrifice,' sonnets, and other pieces.

Reeve (Rosaline), *ARMAGEDDON, 1914*, 1/6 net. Elkin Mathews

In the spring and autumn of 1912, the author says, she saw a vision of a spirit which she concludes was the Archangel Michael, and connects with the present war, and was afterwards led to compose this piece.

BIBLIOGRAPHY.

'Athenæum' Subject Index to Periodicals, issued at the Request of the Council of the Library Association: Fine Arts and Archaeology; Hygiene and Preventive Medicine, 1/ net each.

The first two Class Lists of the Index. The former is reprinted from *The Athenæum*.

St. Helens Public Libraries and Museum, *THE THIRTY-SEVENTH ANNUAL REPORT OF THE COMMITTEE*.

The chief item noticed in this report is the completion and opening of a new Carnegie Branch Library at Thatto Heath.

HISTORY AND BIOGRAPHY.

Collin (Col. J.), *THE GREAT BATTLES OF HISTORY*, translated from the French under the Supervision of Spenser Wilkinson, 7/6 net.

Hugh Rees
Traces "through twenty-five centuries of change the permanent fundamental conditions of success." The volume opens with a chapter on 'Marathon,' and closes with one on 'The Battle of the Future.'

Creasy (Sir Edward), *FIFTEEN DECISIVE BATTLES OF THE WORLD FROM MARATHON TO WATERLOO*, 1/6 net. Milford

A reprint in the Oxford Edition of Standard Authors, with an Introduction by Mr. H. W. C. Davis.

Ervine (St. John G.), *SIR EDWARD CARSON AND THE ULSTER MOVEMENT*, "Irishmen of To-day," 2/6 net. Maunsell

In a Foreword Mr. Ervine warns the reader that "the title is largely a misnomer, for the book will be about Ulster and the Ulster people and their relation to the rest of the Irish people."

Knightley (Lady), of Fawley, *THE JOURNALS OF, 1856-84*, edited by Julia Cartwright (Mrs. Adv.), 12/ net. Murray

This Journal was begun when Lady Knightley was 14 years of age, and is supplemented with extracts from her correspondence.

Livingstone (W. P.), *MARY SLESSOR OF CALABAR, PIONEER MISSIONARY*, 3/6 net. Hodder & Stoughton

Mary Slessor began life as a factory-girl in Dundee, became a pioneer missionary among the savage tribes of West Africa, and was later officially appointed head of a native court.

LITERARY CRITICISM.

Gosse (Edmund), TWO PIONEERS OF ROMANTICISM : JOSEPH AND THOMAS WARTON, 1/ net.

Milford, for the British Academy
A Warton Lecture on English Poetry, reprinted from the *Proceedings of the British Academy*.

PHILOLOGY.

Hoesen (Henry Bartlett van), ROMAN CURSIVE WRITING, 2s net. Princeton University Press ; London, Milford

The author studied, in original, photograph, or facsimile, all the extant material known on the subject up to 1910, and here gives a palaeographical discussion of each document, and a short history of the Roman cursive alphabet.

WAR PUBLICATIONS.

Kipling (Rudyard), THE FRINGES OF THE FLEET, 6d. net. Macmillan

Articles reproduced from *The Daily Telegraph*.

Macalister (Donald A.), FIELD GUNNERY, 1/6 net. Murray

A little manual which aims at explaining the elements of ranging and laying out lines of fire with guns.

McNabb (Vincent), EUROPE'S EWE-LAMB, and Other Essays on the Great War, 3/6 net. Washbourne

These essays, by a priest and friar-preacher, have been written with the purpose of defending and helping Belgium. They include 'A Christmas Letter to the Children of Germany,' 'On Hate,' 'The Insult to the Belgian Clergy,' and 'The Holy Father and the Invasion of Belgium.'

Nyström (Anton), BEFORE, DURING, AND AFTER 1914, translated by H. G. de Walterstorff, 7/6 net. Heinemann

A pronunciation in favour of the Allies by a Swedish writer and man of affairs. The Introduction is by Mr. Edmund Gosse.

Pratt (Edwin A.), THE RISE OF RAIL-POWER IN WAR AND CONQUEST, 1833-1914, 7/6 net. P. S. King

A study of the use of railways and the effect of good or defective transport conditions in warfare.

Smith (Thomas F. A.), WHAT GERMANY THINKS ; OR, THE WAR AS GERMANS SEE IT, 6/ net. Hutchinson

The author of 'The Soul of Germany,' late English Lecturer in the University of Erlangen, here discusses the current opinions of the war held by the German Press, writers, and the public.

Walsh (H. P.), ON TAKING BEARINGS, 1/ net. Murray

The book is "the outcome of lecturing to those whose normal occupations in life are far removed from the apparent intricacies of bearings and their uses."

Wharton (Edith), FIGHTING FRANCE FROM DUNKERQUE TO BELFORT, 5/ net. Macmillan

The volume opens with a chapter on 'The Look of Paris' at the outbreak of war, and describes the writer's impressions on subsequent visits to the Argonne, Lorraine, Alsace, and Northern France.

SOCIOLOGY.

Beatty (K. J.), HUMAN LEOPARDS, an Account of the Trials of Human Leopards before the Special Commission Court, with a Note on Sierra Leone, Past and Present, 5/ net. Hugh Rees

Capt. Beatty gives an account of the investigations made by Government into offences by the Human Leopard Society, and discusses the reason and significance of their cannibalism and remedies for it.

FICTION.

Blyth (James), URSULA'S MARRIAGE, 6/ Long
The heroine, fascinated by the physical charms of one man, makes an unhappy marriage, and realizes too late her love for another.

Fleming (Guy), THE PLAY-ACTING WOMAN, 6/ Longmans

The story of the unfortunate love of a talented youth for an actress.

Horn (Kate), BECAUSE OF PHOEBE, 6/ Stanley Paul

Phoebe is the capable, priggish daughter of an improvident widow, and the novel concerns their love-affairs, friends, and pecuniary difficulties.

REVIEWS AND MAGAZINES.

Architectural Association Journal, NOVEMBER, 6d. 18, Tufton Street, Westminster

Contains an account of the Annual General Meeting of the Association last November, a description of the Geffrye Museum, and news of members serving with the Forces.

Ecclesiastical Review, DECEMBER, 15/ per annum. Washbourne

'The Pope's Plea for Peace,' by the Bishop of Limerick ; 'Is Suicide ever Justifiable ?' by Dr. Alexander MacDonald, Bishop of Victoria ; and 'The Contracting of Debts by Religious,' by Monsignor Andrew B. Meehan, are items in this number.

Symons's Meteorological Magazine, DECEMBER, 4d. Stanford

Includes an appreciation of the late Richard Marfille Barrington, by Sir John Moore ; and 'Prof. Pettersson on Lunar Periods in Solar and Terrestrial Climate,' by Mr. L. C. W. Bonacina.

United Empire, DECEMBER, 1/ net. Pitman

The contents include 'Empire and Money Market,' by Mr. Ellis T. Powell ; 'Neutrals and Sea Power,' by Mr. Claud Mullins ; and 'Imperial Unity as a Business Investment,' by Mr. R. E. Gosnell.

ANNUALS.

Debrett's Peerage, Baronetage, Knightage, and Companionship, edited by Arthur G. M. Hesilrige, 31/8 net. Dean

A special feature of this issue is a War Roll of Honour, containing 800 names of those in 'Debrett's' who have fallen in the war.

Labour Year-Book, 2/6 1, Victoria Street, S.W.

This is the "first official Year-Book that the Labour Movement has possessed." It includes special articles by Mr. Arthur Henderson, Miss Margaret Bondfield, and M. Émile Vandervelde.

Post Office London Directory for 1916 (with County Suburbs), 40/ Kelly

The current edition is the 117th annual publication.

Year (The) 1915 Illustrated, 2/6 net. Headley Bros.

An illustrated survey of the events of the year, forming the seventh volume in the series.

GENERAL.

Alyangar (M. V. Srinivasa), AN OPEN LETTER TO MRS. ANNIE BESANT. Madras, M. C. Narasimhacharya

A reply to her attacks on Hinduism in 'The Commonwealth.'

Charm of Bombay (The), AN ANTHOLOGY, edited, with Notes, by R. P. Karkaria. Bombay, Taraporevala

An anthology of prose extracts in praise of the city which Lord Willingdon, in a Foreword, calls "one of the fairest jewels of the Empire's crown."

Conrad, Wisdom and Beauty from, selected and arranged by M. Harriet M. Capes, 2/6 net. Melrose

A collection of extracts from the writings of Mr. Joseph Conrad.

FINE ARTS.

Jackson (Sir Thomas Graham), GOTHIC ARCHITECTURE IN FRANCE, ENGLAND, AND ITALY, 2 vols., 52/6 net. Cambridge University Press

This work is in continuation of the author's history of the Byzantine and Romanesque styles, published in 1913.

Morris (William), THE LIFE AND DEATH OF JASON, decorated by Maxwell Armfield, 7/6 net. Headley Bros.

There are illustrations in colour and line.

Victoria and Albert Museum, Department of Textiles, CATALOGUE OF ALGERIAN EMBROIDERIES, 4d. Stationery Office

A descriptive and illustrated catalogue, with an Introduction, its purpose being to make known the specimens given to the Museum by Mr. Clarke-Thornhill last June.

MUSIC.

Dunhill (Thomas F.), PLAYTIME MELODIES, Five Short Pieces for Pianoforte, Op. 45, 2/ net. Lengnick

Jarratt (Lita), Ten Melodious Études for the Pianoforte : No. 6. THE OLD CLOCK (Staccato), 6d. net ; No. 7. A WAYSIDE BROOKLET (Trills), 6d. net ; No. 8. FOLLOW ME ! (Part-Playing), 6d. net ; No. 9. THE TOP (Short Arpeggios), 1/ net ; No. 10. THE SNAIL'S COURTESHIP (Finger Equality), 6d. net. Lengnick

Terry (Charles Sanford), BACH'S CHORALS, Part I., 2/6 net. Cambridge University Press
A study of the hymns and hymn melodies of the "Passions" and Oratorios.

DRAMA.

Hankey (Donald W. A.), A PASSING IN JUNE, 1915, 2/6 net. Longmans

An allegorical play reprinted from *The Spectator*. Miss Valerie Bakewell contributes illustrations.

Margolouth (D. S.), THE CHRONOGRAMS OF THE EURIPIDEAN DRAMAS, 1/ net. Oxford, Blackwell

A collection of twenty-four chronograms of the Euripidean dramas with solutions.

FOREIGN.

Hamp (Pierre), LA VICTOIRE DE LA FRANCE SUR LES FRANÇAIS, 2 fr. 50. Paris, Nouvelle Revue Française

A second edition.

Olivero (Federico), SULLA LIRICA DI ALFREDO TENNYSON, 4 lire. Bari, Laterza & Figli

A critical study, containing chapters on 'L'ideale estetico,' 'Il paesaggio,' 'La forma,' and 'Reminiscenze e riflessi,' and a Bibliography.

Pangermanisme (Le) Continental sous Guillaume II, (de 1888 à 1914), Textes traduits de l'Allemand par Louis Marchant, G. Bianquis, et S. Collette, 7 fr. 50. Paris, Louis Conard

A volume in the "Collection de Documents sur le Pangermanisme." The editor of the series, M. Charles Andler, contributes an Introduction, and there are translations from the writings of Eckardt, Prince v. Bülow, Herr Ernst Hasse, Count Reventlow, and others.

Revue de l'Enseignement des Langues Vivantes, DÉCEMBRE, 1 fr. 25. Paris, Didier

M. A. Valério writes on 'Frank Norris (sa Vie, son Œuvre)'; M. Henri Hauvette on 'Quelques réminiscences de G. d'Annunzio'; and M. Léon Morel on 'Alfred Mézières et les Langues Vivantes.'

Revue de Paris, DÉCEMBRE 15, 2 fr. 50. Paris, 85bis Faubourg Saint-Honoré

Features of this number are 'L'Adjudant Benoit,' by M. Marcel Prévost ; the conclusion of 'Le Petit Pierre,' by Anatole France ; and 'Ames de France,' by M. M. Dugard.

THE RETAIL BOOKSELLER.

Clifton, December 11, 1915.

HAVE not the retail booksellers been hit sufficiently hard by the cheapening of books, and by the loss of sales during the war, without being bitterly attacked by the publishers ? The retail book trade does not now pay working expenses, and two of the largest publishing firms, instead of altering their prices to the public, have taken off the small fraction of profit which the booksellers have hitherto received. Why not have made all these books net to the public, and thus secure a chance of living to the retail bookseller, especially as his profits on educational works are far below his working expenses ? Cannot the whole of the trade protest against this harsh treatment ?

J. BAKER & SON.

DIS MANIBUS IO. RHESI.

Torquay.

As the last in your columns to break a friendly lance with Sir John Rhys, I may now, with your leave, be among the first to appreciate him—I from Anglesey, where he worked as a teacher in the old days, him from Cerdiganshire, whose memory he cherished. How well I remember at Carnarvon his delight in recounting, at a Folk-lore meeting of the Panceltic, how my Northern tallied with his Southron Welsh song—a near reminiscence of Sappho's

γλυκεία μήτηρ, οἷοι δύναιμι κρέκειν τὸν ἱστὸν,
πῶθω δαμείσα παῖδός, βραδὺν δὲ Ἀφροδίταν.....
("O Mam, pa fodd y canaf.....?")

We corresponded generally in Welsh, and he sent me to Cairo news of Lady Rhys's death. She was from Carnarvonshire, as was Madame Loth, killed in the Croix Rouge service last year. This is Prof. Loth's view of Sir John's aid to Wales and Welsh: "un savant qui a rendu de grands services aux études celtiques...." (*Annales de Bretagne*, April, 1905). The Collège de France professor never failed to emphasize this orally to myself and to all other *Celticisants* he met. Principal Rhys's very solecisms—e.g., denying anything Aryan to the origin of most Cymry, or pronouncing *Celt* as *Selt*, or, again, such a *boutade* as (apparently) tracing Cymricisms to Constantine and the Sahara—were but "foils" that endeared him. HUW JOHNSON.

LA SOLIDARITÉ FRANCO-ANGLO-ITALIENNE.

It is to be hoped that after the war an Anglo-French Text Society may, as your correspondent H. O. suggests, be founded. Such a society should devote a not inconsiderable share of its attention to other than literary documents: since, I would submit, it is from records and correspondence, even more perhaps than from professedly literary works, that an exact knowledge of the French of our forefathers is likely to be gained. And this consideration points to the desirability of co-operation not only between the representatives of English and French philology and literature, but also between these and the representatives of mediæval history; for it is, I fear, a melancholy fact that students and professors of French philology in our universities are, with but few exceptions, ignorant of the wealth of Anglo-French non-literary writings extant or even published.

However, the suggested society would assist in removing this ignorance, and would certainly provide a field of labour which English and French scholars could share, knowing it of right to belong to both.

H. G. R.

MOOR PARK, RICKMANSWORTH.

St. James's Lodge, Kidbrook Park Road, Blackheath,
December 18, 1915.

WHAT is the connexion of Moor Park, Rickmansworth, with Dorothy Osborne, hinted at by your reviewer of Mr. Coburn's book? Sir William Temple says in his essay 'Upon the Gardens of Epicurus' that he was acquainted with it, and we know that he named his own domain in Surrey after the Hertfordshire park. Moor Park in Surrey is associated not only with Sir William Temple and Dorothy Osborne, but with Swift and Stella.

ERNEST A. BAKER.

* * Lady Ebury quotes at the end of the monograph Temple's enthusiastic praise of "Moor Park in Hertfordshire." She adds that Temple wrote of the place in letters to Dorothy Osborne "in terms of great praise and admiration."

Literary Gossip.

The *Athenæum* next year will continue its issue only as a monthly, and not weekly as heretofore. We propose to publish the new number on January 15th at the price of a shilling. We mention this week on p. 474 some of the articles contemplated.

The proposed change has been the subject of long and careful consideration; we have drawn up a statement of our reasons for making it, and we shall be glad to send this to any one who asks for it. We do not publish this statement because, though the opinions expressed in it are being adopted by an increasing number, we are not convinced that they will be of interest to the majority of our readers.

A proposal has been received which would make it possible to continue our publication weekly, but as the reasons that led us to reject similar offers from another quarter may again decide us against acceptance, we think it better to warn our readers not to expect an issue of the paper on January 1st.

THE HISTORICAL ASSOCIATION will hold its tenth annual meeting at University College, Gower Street, on Friday and Saturday, January 7th and 8th. On the first day there will be a paper by Mr. Julian Corbett on 'The Teaching of Naval and Military History,' and on the second one by Sir Charles Lucas on 'The Teaching of Imperial History.'

On the afternoon of Wednesday, January 5th, at the University of London, South Kensington, delegates from the Historical Association will attend a meeting arranged by the Modern Languages Association to discuss the Second Interim Report on the Teaching of European History in connexion with Modern Languages. Further, before the Historical Association begins its own business on January 7th, it will hold a joint meeting with the Geographical Association to discuss 'The Relation of Geographical and Historical Teaching in Schools.'

LADY VICTORIA MANNERS is writing a life of Zoffany, and she would be very grateful if the owners of pictures by, or attributed to, Zoffany would have the kindness to communicate with her. She would be specially glad to hear of any letters or documents relating to Zoffany. Letters should be addressed to 12, Embankment Gardens, Chelsea.

THE Council of the New Spalding Club, Aberdeen, has recommended that, in view of the present disturbed state of public affairs, the Club resolve to suspend meantime the payment by members of one guinea annually.

THE Polish Information Committee, 110, St. Martin's Lane, W.C., began publishing last week for use in the press *Polish News*. Readers will be glad to have trustworthy information concerning the present state of Poland and the ideas being ventilated concerning its future. *Polish News* begins with a summary of a pamphlet sent confidentially to influential German politicians.

DR. MONTESSORI, who has had a great success with her two training courses for teachers in San Francisco, is now on her way back to Europe. A deputation from Barcelona, where her system has already been introduced into elementary classes, has persuaded her to give a training course in that city. The course will last three months, and will begin in the middle of January. Application to join it should, in the first instance, be made to the Hon. Secretary, Mr. C. A. Bang, 20, Bedford Street, W.C.

At the sale of the Adrian H. Joline Library at New York a manuscript notebook of Washington Irving containing about forty-five pages of memoranda on the early history of New York was sold for 49l. At the library sale of A. H. Lewis a copy of Burton's 'Arabian Nights,' published at Denver, Colorado (1900), fetched 17l., and a Philadelphia edition of the 'Works of Hogarth' (1900) brought 10l.

MR. ROBERT BRIDGES has nearly ready for publication through Messrs. Longmans an anthology of prose and verse. The title is "The Spirit of Man, an Anthology in English and French from the Philosophers and Poets, made by the Poet Laureate in 1915." The book includes quotations in prose and poetry mixed together, being arranged in context, to exhibit the aspects of life on a spiritual basis. It has been made for those who wish for serious reading at the present time, and the last section relates specifically to the war.

DR. JOHN MARSHALL, whose death was announced on Thursday in last week, was Rector of the Royal High School of Edinburgh from 1882 to 1909. After a distinguished career at Edinburgh University he went to Balliol, and took firsts in Moderations and the Final School. He was Professor of Classics at Yorkshire College, Leeds, from 1877 to 1882, and published a 'Short History of Philosophy,' as well as a rendering of the Odes and Epodes of Horace in verse.

WE are sorry to notice the death on Friday last week of Sir John Rhys, Principal of Jesus College, Oxford, since 1895, and Professor of Celtic at the University since 1877. Sir John, who completed his course at Oxford by studying in France and Germany, was a most learned and painstaking scholar, and the chief authority on Celtic matters in the kingdom. His wide knowledge and constant investigation of inscriptions gave him a degree of caution and accuracy which is wanting in many Celtic scholars. He also played an important part in Welsh education, serving on several Royal Commissions.

His books, ranging from 'Lectures on Welsh Philology' (1877) to 'Celtic Inscriptions of France and Italy' (1906), are contributions of solid worth to learning. For many years he was an *Athenæum* critic, and a few weeks ago published in our columns a note on the Penmachno inscription.

SCIENCE

SIR HENRY ROSCOE.

SIR HENRY ROSCOE, whose death on Saturday last we regret to record, had occupied for many years a leading position in science. Born in London on January 7th, 1832, he was educated at Liverpool High School, and University College, London, and already distinguished in chemistry when he went to Heidelberg and found in Bunsen an inspiring teacher and friend who introduced him to highly valuable research in photochemistry. Appointed Professor of Chemistry at Owens College, Manchester, in 1857, Roscoe did much for thirty years to build up the fortunes of the College, and encouraged his students to imitate his own diligence in research. His work on vanadium and the chemical action of light was, perhaps, the most important of his investigations. His 'Treatise on Chemistry,' in which he collaborated with Schorlemmer, took at once, and has maintained, the position of the chief work on the subject, for he added to knowledge and enthusiasm a gift of clear style; and his elementary primers were also successful. His great services to education in Manchester were completed by his choice as M.P. for the South Division of that city in 1885. He proved an admirable public servant on several Royal Commissions, and was Vice-Chancellor of the University of London from 1896 to 1902, doing much to widen its energies.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Dec. 16.—Sir Arthur Evans, President, in the chair.

Mr. Reginald Smith read a paper entitled 'Origin of the Neolithic Celt,' and endeavoured to trace one variety of that implement from the "point" of Le Moustier. The gap was in his opinion bridged by several intermediate forms recently found at Grime's Graves, Norfolk. The date of that industry was not an essential factor in the argument, and the exhibits and lantern-slides revealed a curious connexion in form between Grime's Graves specimens and palæoliths of late type, from brick-earth and possibly other deposits in the Thames Valley. The small platform often seen at one angle of the base of the triangular hand-axe seemed to represent the hilt of percussion or thickening on a side-scraper or "point" from Le Moustier; and its disappearance marked a change of function, the apex becoming the butt of the celt, and the butt of the hand-axe turning into the cutting-edge of the celt. Granted that form alone was no criterion of date, form-associations were the basis of prehistoric research, just as plant-associations were the mainspring of ecology. From this point of view there was no great difference in time or civilization between the flint-workers of Grime's Graves and the early cave-dwellers of France.

METEOROLOGICAL.—Dec. 15.—Major H. G. Lyons, President, in the chair.

Mr. F. J. Brodie read a paper entitled 'The Incidence of Bright Sunshine over the United Kingdom during the Thirty Years 1881-1910.' He described the steady increase in the use of sunshine recorders from the somewhat crude type invented by Mr. J. F. Campbell in the early part of last century to the improved pattern of Sir George Stokes of 1879, which has remained in use with very slight modification to the present day. The paper is based on figures taken from Appendix IV. of the *Weekly Weather Report* for 1913, published by the Meteorological Office, and the maps constructed differ somewhat in detail from those appearing in the official volume. The author dealt with the prevalence of sunshine both by the seasons in their usual grouping, and annually.

A paper was also read by Dr. W. Galloway entitled 'Remarkable Cloud Phenomena,' in which the author described the curious and rapid changes which took place in a small portion of a thunder-cloud witnessed on July 31st last near Ormesby Broad, Norfolk.

FINE ARTS

Suggestions for the Study of Colour. By H. Barrett Carpenter. (Rochdale School of Art, the Author.)

It is somewhat of a pleasure to turn from even favourable examples of tricolour printing to the colour-diagrams which illustrate this creditable little handbook. These illustrations are not, the author tells us, "given as examples of beautiful colour, but to make clear certain principles. The tints are intentionally kept crude so that they may not appear to owe anything to individual taste or happy accidents." In the majority of cases the points illustrated may be considered proved, though opposite p. 72 the author has chosen a green which is rather a black than a green, and thus "queers his own pitch"; while opposite p. 64 he gives examples of jarring colours brought together by admixture with a third, and does not quite play fair because (in ordinary daylight) the red of the upper pattern is not quite so much darker than the green ground as is the red in the lower pattern, and obviously the difference of tone tames somewhat the contrast of colour.

Mr. Carpenter acknowledges his indebtedness to Rood's investigation in his main thesis, which consists in claiming a "natural order of colours" from yellow to violet, by alternative roads, through orange, red, and purple, and again through green and blue. If colours are combined in their "natural order," he says, they tend to be harmonious. If the order be reversed, the result is discord. In so far as we design only in the most brilliant hues, we may grant the proposition, for the order given is the order of what Chevreuil called the "normal scale" of the respective colours—i.e., the point between light and dark at which they are available at their greatest strength. It thus makes for a constant interval between the tones of a scale. At the same time we should perhaps guard against accepting Chevreuil's standard of the normal scale of colours. It holds good with pigments, though violet is doubtful—difficult, in fact, to make very pure and very dark except with certain recently discovered colours of questionable permanence. We think that Mr. Carpenter somewhat forces the evidence for finding "the natural order" in Nature. In very brilliant colour-effects does not the ultimate dark tend to a red purple rather than a blue violet? He might, perhaps, have made a better case by regarding the major lighting of the sun as in the natural order, and modified by the secondary light of the sky, which is throughout in reverse—i.e. discordant—order.

In any case unnatural absolutism is not claimed for the principle, and the handbook is short and to the point, containing a good part of the matter of Chevreuil without his pitiless repetition.

Whatever else the illustrations may or may not establish, there are among them salutary examples of the beauty of colour-

printing in the hands of a man who has seen its true possibilities—the distribution of a few firmly divided colour-elements laid on with a consistency and flatness unattainable by any other process.

The Architecture of Ancient Egypt. By Edward Bell. (Bell & Sons, 6s. net.)—Mr. Bell's monograph is welcome. The subject of Egyptian architecture deserves treatment from the technical point of view, and although Mr. Somers Clarke has done much in this respect, his work has generally appeared in Egyptological publications beyond the reach of the man in the street. M. Choisy's 'L'Art de Bâtir chez les Égyptiens,' rather unaccountably neglected by Mr. Bell in his Preface, is both lucid and accurate, but its relatively high price and luxury of form prevent it also from becoming popular in the publishing sense of the word. Hence there is plenty of room for a book on the scale of Mr. Bell's, and he is entirely justified in suggesting that his volume should be used in the tourist's outfit as a supplement to Murray and Baedeker.

On technical points Mr. Bell supplies much which will be valuable to the lay reader. The radiating arch, which he says was known as early as the Third Dynasty, was, we learn, seldom employed by the Egyptians, although the inclined rows of stone rafters used in the Great Pyramid for the same purpose of resisting vertical pressure are, according to Mr. Bell, quite as efficacious. The survival of wooden forms shows, he says, plainly in the sarcophagus of Menkaura of the Pyramid-Building Dynasty, and, he might have added, in the façade of the stela of the "Serpent" King of the First. The folly, from the point of view of construction, of the inverted columns of Karnak is well explained by Mr. Bell; and he is doubtless right when he says that the existence of the Osireion or subterranean reservoir lately discovered by Prof. Naville at Abydos explains the peculiar L shape of Seti's temple there. The pylon is, on the same authority, an exaggeration of the trilithon or dolmen, and he explains lucidly the reason of the stately terraces of Der el-Bahari. It will be news to many that the cruciform style of building is so much older than Christianity that examples of it are to be found at Gebel Adda and Abu Simbel. Some few corrections in the text might be made by a pedantic Egyptologist. Mr. Bell is hardly justified in calling the Hyksos a Semitic race. "Pekhet," as the name of the Egyptian Artemis is, one supposes, a misprint for Sekhet. The book is brought well up to date, a special Appendix being devoted to Prof. Naville's Osireion and another to the views of Karl Lepsius on Egyptian art, in which careful use is made of M. George Foucart's researches into the 'Histoire de l'Ordre lotiforme.' The illustrations are abundant and well chosen.

The Book of Public Arms. By Arthur Charles Fox-Davies. (T. C. & E. C. Jack, 11. 15s. net.)—The previous edition of this book, published about twenty years ago, contained only the arms of towns, counties, and universities. In the revised issue under notice the author has added the arms of the British colonies, of schools and colleges, of episcopal sees and deans, of corporate bodies and London livery companies, together with the sovereign arms of the different countries in the world, and those of a very large number of continental cities and towns.

In his Preface the author tells us that he thinks he has included every genuine impersonal coat of arms in the British Islands;

and it will be difficult to deny this claim: the book is certainly exhaustive. Of impersonal arms borne without authority he includes all of which he could obtain knowledge, if he considers them entitled to any serious consideration. For the foreign arms in the volume, however, he accepts no responsibility. He gives the best information available; but it has not been possible, for obvious reasons, to verify its genuineness.

The inclusion of many bogus coats, while it enhances the interest of the book, is likely to add considerably to the gaiety of nations. Some of these local inventions are extremely quaint. Take, for example, the coat used by the town of Crewe. Each of the four quarters consists of a landscape with figures, and besides trees, mountains, a canal, railings, &c., the shield contains seven horses, ten men, one woman, a stage-coach, and a canal boat. There is, fortunately, an illustration of this remarkable production: we do not suppose that any herald could blazon it.

But heraldic absurdities are not encountered only in coats invented by aspiring municipal bodies. Some of the grants by royal warrant to the colonies are of a nature to justify entirely the author's vehement protest against them in his Preface. The coat of the Leeward Islands, for instance, granted recently, is charged with six escutcheons, each of which contains, to quote the blazon, "a coloured representation of each of the respective devices used on the public seals of the Presidencies of the Leeward Islands." As at least four of these representations appear to be landscapes, and incapable of heraldic description, we are at a loss to find any excuse for such a grant.

Mr. Fox-Davies is to be congratulated on the production of a volume which is evidently the result of untiring industry and careful research. It is in the form of a dictionary, and under each name he gives the information obtainable about the arms in as concise a form as possible, though it has been necessary in many cases to treat the subject at considerable length. The illustrations (over 1,300 in number) are clear and excellently reproduced.

The First Temptation of St. Anthony. By Gustave Flaubert. Being a translation into English by René Francis from the 1849-56 Manuscripts edited by Louis Bertrand. (Duckworth & Co., 7s. 6d. net; with Illustrations, 15s. net.)—Gustave Moreau would probably have been the fittest illustrator for this welter of luxuriant imagery and obscure erudition. Since his day one master of fantasy has passed who is more obviously a model for black-and-white artists, and, although Aubrey Beardsley at his best would, perhaps, have been too serene and classic in taste to have been quite a suitable companion to Flaubert in this phase, an illustrator of his following was naturally to be expected. Among Beardsley's imitators, Miss Low takes her place between Mr. Sime, ingenious, witty, and technically accomplished, and Mr. Kay Nielsen, accomplished also in a fashion, but essentially trivial. The drawings facing pp. 80 and 96 show her technically at her best, that opposite p. 112 having something of Mr. Sime's humorous misanthropy in the contrast between the showy figure of Apollonius, who is ironically accepted to all appearance at his face value, and the vulgar little St. Anthony, anxiously bent on self-preservation in the next world. Figure-drawing in many other designs is weak, but the illustrator seems to have sought inspiration in the text.

Fine Art Gossip.

THE present war has provided what is probably the first occasion on which an archaeologist has received the Military Cross for Valour for gallantry in the excavation for antiquities. This honour has just been deservedly obtained by Père Dhorme, Professor at the College of St. Joseph, Beyrout, who at Gallipoli for many weeks persistently rescued from the trenches a collection of Greek vases and statuettes, whilst subject to heavy rifle and shell fire.

As the troops had already come across antiquities, the French general and Père Dhorme decided to make excavations, assisted by four Poilus, some of whom were wounded, while one was struck down by sickness. Père Dhorme for many weeks persisted in his explorations with most happy results. Besides statuettes and vases, at least five splendid sarcophagi, a fine cup representing horsemen and warriors, and some jewellery were discovered.

No. 22 of the *Journal of the Imperial Arts League* (15, Great George Street, Westminster) is reduced in size in consequence of the war, being confined to the recent doings of the League, the continuation of the list of artists serving the country in various capacities, and a record of new members, who, we are glad to note, represent a large accession to the ranks of the League.

The War Emergency Fund has, we learn, had notable results. It is not a charity but a fund raised by the League from which advances are made to artists of approved capacity on works which are retained as a security. Two exhibitions of works so acquired, and others presented by artists for the benefit of the fund, have been held. We welcome these signs of organization in a profession which has, perhaps, been as heavily hit by the war as any.

COIN AND MEDAL SALE.

ON Tuesday, the 7th inst., and the two following days, Messrs. Sotheby sold coins and war medals, the most important being: Tetradrachm of Syracuse, 10l. 10s. Mary Stuart, three-pound piece, 1555, 22l. Mary Tudor, thirty-shilling piece, 1558, 31l. Electrum hemistater, probably of Asia Minor, 10l. Gold stater and hemistater of Alexander the Great, 14l. 5s. Tetradrachm of Smyrna, 10l.; another, a rare variety, 12l.; another, of Ænus, 11l. Oval portrait plaque of Charles, Prince of Wales, 1616, 43l. New Zealand Cross and medal awarded to Assistant-Surgeon James Walker, New Zealand Militia, 195l.

The total of the sale was 1,355l. 18s.

Musical Gossip.

FRANZ LISZT's Sonata in B minor was composed in 1853, and published in 1854, but was not heard in London until 1880, when it was played by Mr. Oscar Beringer, and again in the same year by Miss Jessie Morison. That work was a bold attempt to modify the form of the classical sonata; the idea was evidently suggested to Liszt by Beethoven's Sonata, Op. 110, and strengthened by Schubert's 'Wanderer' Fantasia. So far as form is concerned, Liszt's Sonata was an improvement. Even Beethoven began with sonatas of four movements; but the number he frequently reduced to three, and even occasionally to two, to say nothing of the many devices by which he drew off attention from the mere framework of the music. Liszt's experiment has borne good fruit. The scheme of writing

quartets presenting three movements condensed into a single one is now becoming fairly common.

The music of Liszt's Sonata is clear and interesting, though only pianists of the first rank can successfully cope with its technical difficulties. Traces of virtuosity for its own sake are, however, apparent, and at such times the quality of the music suffers; but the statement of one critic in 1880, that much is repulsive "to ears attuned to the old masters," would not now be accepted, even by those to whom the work makes slight appeal.

This Sonata, by the way, was dedicated to Robert Schumann, a fact which is never mentioned on a concert programme. Yet it is interesting, for it was a return compliment to Schumann's dedication to Liszt of his greatest pianoforte work, the 'Phantasie,' Op. 17. The two composers in early days were on very friendly terms. That dedication is not even supplied in Clara Schumann's edition of her husband's pianoforte works. She disliked Liszt's music, but *justesse oblige*.

The performance of the Liszt Sonata by Mr. Mark Hambourg at his fourth recital last Saturday at the Æolian Hall was brilliant and forcible, but the temperament of the interpreter and his enthusiasm for the work may account for certain exaggerations of tone and *tempi*. There was not, however, the same excuse for his rough treatment of César Franck's 'Prélude, Aria, et Finale.' His renderings of M. Ravel's 'Jeux d'Eau' and of a Debussy Sarabande, on the other hand, were pure and expressive.

THE interesting Historic Slav Concert on Wednesday, the 15th inst., at Queen's Hall, was in aid of the starving and homeless Serbian women and children. Smetana and Dvorák were represented in the first (Czech) section, the former by his picturesque 'Vltava' symphonic poem, based on charming folk-tunes. The Polish section opened with a symphonic poem by M. L. Rozycki entitled 'Anielli.' The music did not create a definite impression; for beyond the title there was no hint as to the poetical basis which would, at any rate, have explained and perhaps justified the moods. Between a bright Scherzo by S. Stojowski and a stirring Mazurka by Monusko from his first opera 'Halka' (1846) came two Preludes by Chopin, played by M. Moiseievitch. They were out of place in an orchestral concert. But Chopin's name could not well be omitted. Three Serbian Dances, arranged for orchestra by Milojevitch, and based on delightful themes, proved an effective feature of the programme. This was a first performance. The only real piece of Serbian music was a song 'Solitude' by M. Miloye Milojevitch. Madame Lea Perelli's voice, unfortunately, was not in good order, and she could not therefore do justice to the music.

In the last (Russian) section was given an 'Easter' Overture by Rimsky-Korsakov, based on Russian church tunes, and written to a definite programme; a few explanatory words in the programme-book would therefore have proved helpful.

The conductors were MM. Safonov, Mlynarski, Hubert Bath, and Mr. Arthur Fagge.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30, Queen's Hall.
MON.-SAT. Opera in English, Shaftesbury Theatre.
(Mond.-Wed., Tues., Wed., Sat.)
SAT. New Queen's Hall Orchestra, 3, Queen's Hall

DRAMA

The Dramas and Dramatic Dances of Non-European Races in Special Reference to the Origin of Greek Tragedy. By William Ridgeway. (Cambridge University Press, 15s. net.)

PROF. RIDGEWAY stands alone in many respects in the world of classical archaeology. Most fortunately, though he has of late years belonged to Cambridge, he has by no means broken with his Irish antecedents, as his verve in controversy and his keen sense and contempt of imposture amply show. He also seems to enjoy a literary conflict, in which, had he lived two or three centuries ago, he would probably have written with the violence of a Casaubon or a Scaliger. His erudition is enormous, but it has not quenched or even weakened the strong sense of humour in him, which gives such an admirable seasoning to the gigantic banquet of many courses he sets before us, and for which, as for a supper of Trimalchio, he has put all the world under contribution. The course he serves us up from Hindustan is in itself a complete and delightful feast.

The main objects of his book are three, and he keeps them before us with admirable clearness. The first is to refute the doctrine, fashionable for the moment, that the origin of all religions lies in Totemism, and that Vegetation spirits (!) and Totem animals are in savages primary phenomena, quite apart from any belief in the existence of souls after the death of the body. This doctrine of a Vegetation Spirit acting upon the minds of savages, and translated by them into special animal and human forms, is the ground of a whole library about primitive religion put forward by many well-known writers of to-day. We have often in these columns spoken of them under the convenient name of Folk-lorists, because they seek arguments or suggestions for their theories in the coincidences between the reports of sundry observers regarding the manners and customs of primitive people. We have also argued that all of them, from Sir James Frazer down, are deficient in a knowledge of common logic, and of what is necessary for the establishment of a sound argument.

Prof. Ridgeway now goes further, and not only tears their logic into shreds, but also shows that they have no proper hold of psychology. They have imagined that the savage or the infant begins by being impressed or alarmed by the natural phenomena of vegetation or the change of seasons, and that from these he forms an abstraction which he makes into a *Vegetation Spirit*. All this reminds us strongly of Max Müller's once equally fashionable theory that the joy at the sun's rising and the terror at his setting had inspired savages with the sense of superior beings acting on the life of men. As Prof. Ridgeway insists from beginning to end of his researches, primitive man, whether in the form of an infant or of a savage, begins not with the abstract, but with the

concrete; and hence the Professor insists that his own Euhemeristic theory, which makes the gods the survival of parents or heroes or benefactors whose influence is supposed to last after their death, and who must, therefore, be courted or supplanted or appeased by men—this theory satisfies not only the evidence, but also the reason of the thing. The false psychology as regards the effect of the normal operations of nature on primitive minds was exposed long ago by Lucretius in a passage worth quoting (V. 971 sq.) :—

Nec plangere diem magno solemque per agros
Quærebant pavidis palantis noctis in umbras
Sed taciti respectabant somnoque sepulti
Dum rosea face Sol inferret lumina cælo
A parvis quod enim consuerunt cernere semper
Alternò tenebras et lucem tempore gigni
Non erat ut fieri posset mirariæ unquam
Nec diffidere, ne terras æterna teneret
Nox in perpetuum detracto lumine solis.
Sed magis illud erat curæ, quod sæcla ferarum
Infestam miseris faciebant sæpe quietem.

As might be expected, Prof. Ridgeway makes short work of the Folk-lorists. In a brilliant Introduction of 64 pages he exposes the Vegetarian theories, and treats their authors with contemptuous urbanity; and this urbanity is right, for some of the authors have done good work more likely to last than their theories.

Prof. Ridgeway then proceeds in the body of his book to give us the result of his own researches, both direct and through friends, into the probable origin of the dramatic or mimic dances common throughout the world. He has gathered evidence from India, Burma, China, Australia, the Pacific islands, Japan, inner Africa, &c.

It is impossible for us here to follow him on his myriad voyages to obtain facts bearing on the problem which he has so long studied. He has given us at the conclusion of his argument an orderly summary of his results in seventeen heads (pp. 486-8), from which we cull the most important. He holds that all over the world dramatic performances have arisen out of the veneration and propitiation of the dead, while in many of them these ceremonies have developed into a serious drama. In many countries the actors were originally regarded as the impersonations of the gods or heroes whom they imitate. The actors who wear masks, &c., are supposed to represent the dead; and even the white masks said to have been worn by Thespis's actors represented the dead. In a previous book the author has stated the thesis that all Greek tragedy started from worship round the tomb of the dead. Hence he rejects Sir James Frazer's hypothesis that magic is older than religion, or that abstract and universal preceded concrete and particular ideas. He holds that nature spirits—rocks, trees, rivers, mountains—are in every case regarded as having been once human beings.

We hasten to the interesting Appendix on the sudden rise of Greek comedy. Here, again, he falls foul of the Frazer school. This school—in the present case represented by Messrs. Cornford and Gilbert Murray—seeks to give a similar origin to tragedy and comedy; and the latter even tries to prove that comedy

arose from the worship of that strange abstraction invented by Miss Harrison, and named by her Eniautos Daimon (Year God), both the abstraction and its name being unknown to the Greeks. But the theory is no sounder than it was for tragedy. The independence of Prof. Ridgeway is that he breaks loose from all the supposed Dionysiac or religious origin of comedy, and regards it as the mere raising to an artistic level of the old lampooning or buffoonery common in many parts of Greece. He also thinks that its sudden rise to importance was not due to the expulsion of the tyrants in 510 B.C., but rather to the successful attack made by Ephialtes and Pericles on the venerable Areopagus about 460 B.C. Then the democracy, having got rid of the old aristocratic Court of Propriety, showed itself in its true and harsh colours. The author's hatred and contempt for democracy in all its forms is very outspoken; he will not give that of Athens credit for anything but the spoiling of its country.

TO CORRESPONDENTS.—A. H. J.—H. O.—E. J. E.—Received.

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